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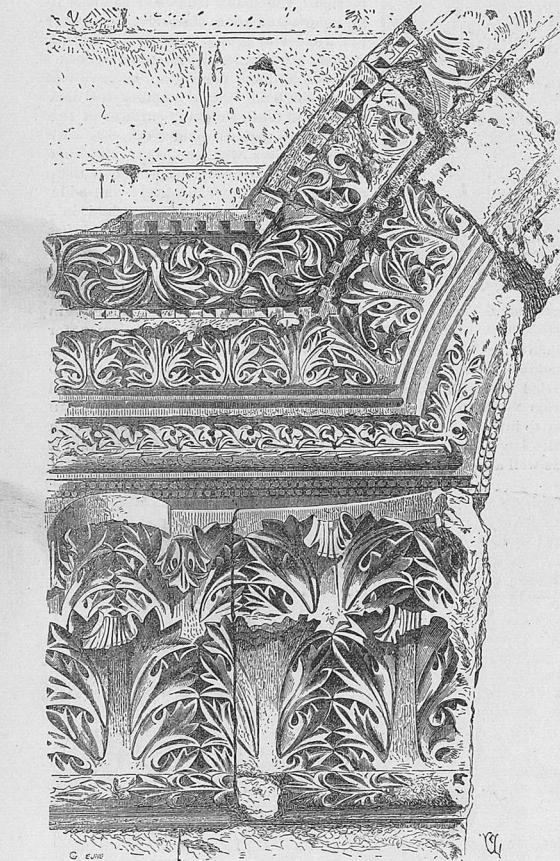
## THE DECORATIVE STYLES—III.\* THE ROMAN STYLE.

BY PAUL ROUAIX.

EVOLUTION of Roman art may be divided into two periods. To the Etruscan influence, which predominated in the first, succeeded, about two hundred and fifty years before Christ, the influence of Greek civilization. So much does the Roman style owe to the latter influence that Roman art is little else than Greek art modified.

This modification is particularly noticeable in architecture, in which the Roman orders proceed from the Greek orders.

The Roman Doric suppresses the fluting of the shaft; its capital does not widen upward as it does in the Greek style. The flush abacus



FRAGMENT OF THE GOLDEN GATE OF JERUSALEM IN THE TIME OF HEROD.

rests on a cushion, the profile of which is a quarter round; the circular base of the shaft rests on a quadrangular pedestal.

In its Ionic order, the Roman style diminishes the dimensions of the volutes and dispenses with the flutings. In the Composite, the Corinthian acanthus is combined with the Ionic volutes of the cap.

In the Greek style a horizontal line rested on the capitals and formed the lower part of the entablature. The Roman style is characterized by the semi-circular arcade. From this arcade next came the vault, and afterward the cupola and the dome.

The Roman style superimposes the architectural orders: the doric below, the composite uppermost.

The Etruscans made use of, if indeed, they did not actually invent, the vault, which they transmitted to Roman architecture. The Tuscan

\*See articles on "Greek Decoration" in October, 1893, issue and "Etruscan Decoration" in the November, 1893, issue.



CAPITAL OF PILASTER OF THE GATE OF OCTAVIUS AT ROME.

or Etruscan column is a modification of the Doric order: the shaft rests upon a base, is devoid of fluting, and is surmounted by a smaller capital, less simple and more decorative than the Grecian Doric capital.

Roman cabinet work is Greek in its partiality for the use of the precious metals and inlays. The bed, however, stands upon legs in the form of balusters of highly complicated workmanship; the bedstead no longer stops at the level of the couch, but more frequently rises above it on both sides and at the foot.

The characteristics of the Roman style in its ornamentation are differentiated from those of the Greek style in a very subtle manner, the arts of Rome having remained the privilege of artists of Greek origin. The canopies borrowed from Egypt, and preserving the form of an inverted and truncated lotus flower, are used as funereal urns. A bust which forms the lid, and two little arms outstanding, represent the dead whose ashes they contain. The ovoid form of the body, the broad neck, high and round, the upright handles, attached to the highest projection of the shoulders, and forming a close volute above, leaning upon the orifice, are the characteristics of Roman vases.

Filigrees, braids, cords, granulated surfaces with golden drops, ear ornaments of lotus flowers, pomegranates, fishes, crescents, acorns, minute amphora, cornucopiae, antefixes, metal plates perforated with designs, are characteristic of Roman art in jewelry.

The stag and the scarabeus often appear upon engraved stones. Processions of animals furnish the subjects of the designs cut out in the metal plates.

The Furies, with features contorted, armed with hammers or with snakes, are specially worthy of note.



FRIEZE OF THE FORUM OF TRAJAN, ROME. (IN THE MUSEUM OF THE VATICAN.)



ROMAN SACRIFICIAL VASE.

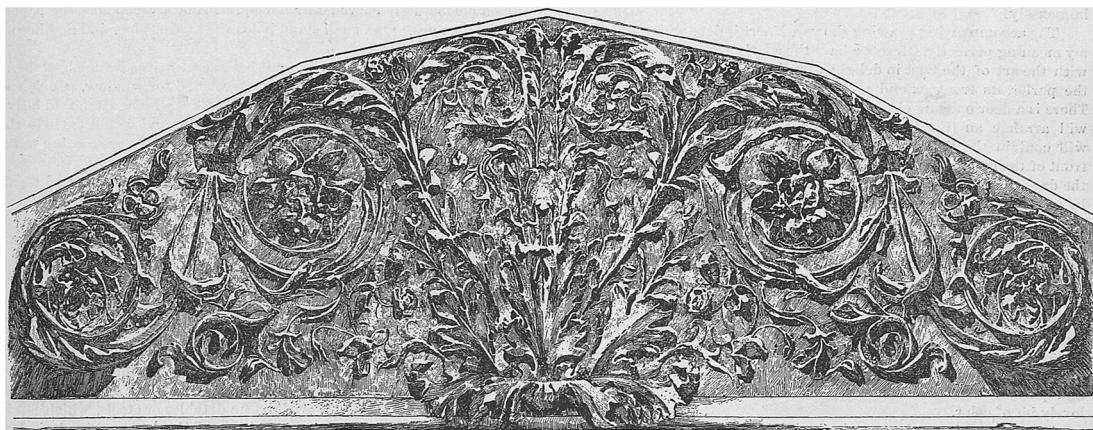
poem in silk. These goods in yellows and greens are perfect for door dressing and are at a value of \$2.75 a yard.

And last, although far from least, is the lace curtain, which, for delicacy and as an art, is a work which fills the purchaser with wonder.

The three best kinds and of the newest is the Brussels net combined with Arab lace. It has a broad trimming at edge of this Arab lace with insertion combined. On the lower border of the curtain is a spray of flowers which runs along the border and sides made of white satin ribbon—appliquéd on thin and thick silk cord, which forms the traceries of the leaves and the long stems of the roses—a design of wild flowers, and so artistically is it given that it is a picture, the net serving as a frame. These affairs are only \$75 a pair.

There is another of the same kind, only guipure lace and insertion forming the trimming at edges. Over this entire curtain are carna- tions in white satin, scattered at equal distances over the surface.

But the splendid lace curtain which has a place in one of our great houses is a thick green silk taffeta hanging. This same Arab lace now forms a superb finish for border and sides, appliquéd on. A tulip design, the flowers standing out in bold relief. A marvelous bit of lace furnishing—leaves, roses, tulips, conventional designs, graceful lines, all in one great combination scheme. Of course, this expensive luxury is too great for the ordinary buyer. But as a wonder in window dressing it should be seen. Their value is \$6.50 a pair. And so this season's draperies are and should be looked upon as an education in art. Artistic lines where colors, tones, tints, form for our homes the best foundation.



FOLIAGE IN THE DECORATION OF A ROMAN CHARIOT (VATICAN MUSEUM).

The chimera of Roman art assumes the form of a great quadruped, with a lean body, long legs, winged, and has the face of a beast.

The wings spread upwards, the pinions of which form a sort of volute; a certain heaviness may be perceived in the form overloading the pure serenity of the forms of the beautiful Grecian epoch.

The mural arabesques of Pompeii, with their imaginary and fairy-like edifices, endless vistas of slender columns, intermingled with quaint and graceful scenes, are the source of the arabesques of the Renaissance.

Mosaic, and above all glass work, furnish specimens of a more original and more truly native art.

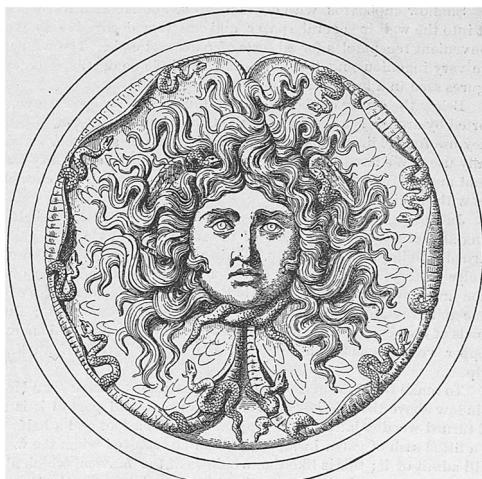
The engraving of precious stones, a monopoly of the immigrant Greek engravers, achieved truly wonderful works, such as the apotheosis of Augustus, which is now in the National Library.

#### DECORATIVE NOTE.

In the lighter silks this season we have the Cawnpore, a Cashmere pattern, of every color—in yellow, greens, old blues, dull reds—at the low price of \$1.25 a yard; beauties in their way.

There a finer silk of all colors in stripes of lace and silk, alternate in greens, old rose and yellow, and would make an effective bodice for any fair girl. A charming Mysore silk, in which discs cover the entire surface. An excellent article for door draperies, will clean and look like new when finished.

Among the most beautiful is the Tama Mia brocade; a crinkled effect, variegated, in which a subdued figure is slightly perceptible—a



GORGON'S HEAD, SCULPTURED ON THE BOTTOM OF A CUP OF ONYX.